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### Vitrales

Aaron Gomez

Illinois State University, [aarongomez2010@gmail.com](mailto:aarongomez2010@gmail.com)

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# VITRALES

AARON GOMEZ

38 Pages

*Vitrales* is a program piece for full orchestra that conveys a spiritual narrative. I organized the piece into three sections: Questioning; Emptiness; and Awakening. The main themes of these sections are: Questioning of one's faith and the fate of one's eternal soul, the emptiness of not having something to believe in, and the awakening of one's faith and a re-discovery of spirituality. *Vitrales* (Spanish for stained glass) is inspired by my personal experience of looking at the stained glass windows housed in Sainte Chapelle Cathedral in Paris France and La Sagrada Familia in Barcelona, Spain. I attempt to convey a dream-like atmosphere through hazy orchestral textures and distorted sounds. I used extra musical cues to evoke the sounds of the Mass that I experienced at the moment of inspiration.

KEYWORDS: Vitrales, questioning, emptiness, awakening, Mass

VITRALES

AARON GOMEZ

A Thesis Submitted in Partial  
Fulfillment of the Requirements  
for the Degree of

MASTER OF MUSIC

School of Music

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VITRALES

AARON GOMEZ

COMMITTEE MEMBERS:

Martha Horst, Chair

Roy Magnuson

Glenn Block

## CONTENTS

	Page
VITRALES	1
INSTRUMENTATION AND PERFORMANCE NOTES	5
VITRALES SCORE	6

## VITRALES

*Vitrales* is a program piece for full orchestra that conveys a spiritual narrative – my own personal spiritual narrative, in fact. I organized the piece into three sections: Questioning; Emptiness; and Awakening. The main themes of these sections are: Questioning of one's faith and the fate of one's eternal soul, the emptiness of not having something to believe in, and the awakening of one's faith and a re-discovery of spirituality.

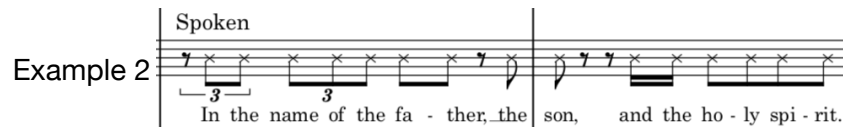
*Vitrales* (Spanish for stained glass) is inspired by my personal experience of looking at the stained glass windows housed in Sainte Chapelle Cathedral in Paris France and La Sagrada Familia in Barcelona, Spain. The Sainte Chapelle windows tell the story of the world from the beginning of time until the time when Saint Louis acquired Christ's crown of thorns. As I looked at this massive narrative portrayed through glass, I began to reflect on my own personal journey. La Sagrada Familia displays bright and spectacular colors from the entire spectrum as the light emanating through it bounces off of the white interior of the cathedral. I used the bright lights as a source of inspiration for the finale of the piece.

I attempt to convey a dream-like atmosphere through hazy orchestral textures and distorted sounds. One example is the opening of the piece. I chose to score chimes being struck with soft mallets instead of the usual chime hammers. The mallets dampen the transience and the reverberation of the chimes. I chose this effect to represent the sound of distant church bells. I used dissonant chord clusters in this first section to further create a dream-like atmosphere. These dream-like, hazy orchestral textures spin a narrative of the themes of the first part of the program.

I used extra musical cues to evoke the sounds of the Mass that I experienced at the moment of inspiration. After the opening chimes of the piece, the violas play a monophonic melody in the Phrygian mode. This melody, illustrated in example 1, is modeled after the Western plainchant tradition that one would have heard during a Mass in a Roman Catholic church.



I used spoken text to further evoke the atmosphere of a Catholic Mass. The members of the orchestra speak the Trinitarian formula as seen in example 2.



Simultaneously, an original choral is heard in the woodwinds modeled after the hymns or chorals that can be heard during a mass or service.

The second large section of the piece, titled “Emptiness,” is meant to represent the sadness and emptiness I felt after I had decided to leave the church and my faith behind. This section begins at the grand pause at letter E. The silence is broken by an unaccompanied English horn solo. I chose to use the English horn to represent me as a wanderer looking for a metaphorical light at the end of a tunnel.

During the second half of this section, I bring back hazy textures and themes from the first section. I do this by scoring three solo bassists playing a chord cluster; this sets the foundation for the return of the chant-like melody. The viola chant, now in the tenor trombone, is a fragmented version of the original monophonic melody.





I had to face my past and come to terms with my fears that caused me to leave the faith in the first place and the reintroduction of the atmospheric music represents this moment in my life.

After I took on this inner battle, I began to look for a new church home and to rebuild my faith. The personal spiritual journey narrative concludes with a hopeful finale. The emotional tone of the final section of the piece represents my hopeful feelings at this moment.

“Awakening” is full of bright bursts and colorful textures that layer one on top of the other. As the section continues, the texture becomes richer. I created a Debussy-esque texture through the layering ostinati in varying speeds illustrated in example 4.

Simultaneously, French horns along with trombones begin to swell in and out creating shifts in timbre as well as an auditory panning effect as seen in example 5.

Example 4



Example 5



“Awakening” represents my joy and relief I felt once I had finally returned to the faith. My decision to rejoin the church is represented by the large brass choral eight measures before letter M. The organ entrance at letter M, accompanied by the orchestra, recaps all of the themes previously used. The piece ends with a grand choral with the orchestra in full force at letter N marked “Trionfante” meaning triumphant.

*Vitrales* is a piece about my personal spiritual journey. My journey included questioning my faith and the fate of my eternal soul, loneliness and depression, and the re-discovery of spirituality and rebuilding of my faith. I use extra musical cues and hazy orchestra textures to convey my emotions and personal experiences while taking this journey. Through this music, I attempt to convey what my words simply cannot.

## INSTRUMENTATION AND PERFORMANCE NOTES

Flute 1 /Piccolo

Flute 2

Oboe 1

Oboe 2/English Horn

2 Clarinets in Bb

Bass Clarinet

2 Bassoons

4 Horns in F

2 Trumpets in Bb

3 Trombones

Tuba

Timpani

Percussion (3)

Bass Drum

Suspended Cymbal

Tam-tam

Chimes

Crotales

Celeste

Organ

Strings

### Performance Notes:

Duration - 15:00

Transposed Score

- Spoken - text should be spoken out loud together in rhythm like a congregation.
- Whispered ad lib. - Text should be whispered in rhythm written however speed should vary and not match surrounding players. This is to sound like scattered whispers.

# Vitrales

Aaron Gomez

**I. Questioning**  
**Lento**  $\text{♩} = 60$

Flute 1 Piccolo  
Flute 2  
Oboe 1  
Oboe 2/English Horn  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Bass Clarinet  
Bassoon 1  
Bassoon 2  
French Horn in F 1  
French Horn in F 2  
French Horn in F 3  
French Horn in F 4  
Trumpet in B♭ 1  
Trumpet in B♭ 2  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
Timp  
Percussion 1  
Crotale  
Percussion 2  
Tam-tam  
Percussion 3  
Chimes  
Colts  
Organ  
Violin I  
Violin II  
Viola  
Vibroncello  
Double Bass

**Lento**  $\text{♩} = 60$

# Vitrales

12 13 14 15 16 17 18

Fl. 1 *f* *pp* *mf* *pp* *pp* *mf* *pp*

Fl. 2

Ob. 1 *f* *p* *pp* *mf* *pp* *mf* *pp*

Ob. 2

Cl. in Bb 1 *f* *ppp* *pp* *mf* *pp* *mf* *pp*

Cl. in Bb 2

B. Cl.

Bsn 1 *pp* *mf* *pp*

Bsn 2 *pp* *mf* *pp*

Hr. in F 1 *pp* *mf*

Hr. in F 2 *pp* *mf*

Hr. in F 3

Hr. in F 4

Tpt. in Bb 1

Tpt. in Bb 2

Trsn 1

Trsn 2

B. Trsn

Trsn

Timp.

Perc. 1 *p*

Ctr.

Perc. 2 *p* scrape with triangle beater

Tam.

Perc. 3 *p*

Chimes

Cat. *f*

Org.

Vln. *ppp* *ppp* *ppp* *ppp*

Vln. II *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp*

Vcl. *ppp* *ppp* *ppp* *ppp*

D. B. *pp*

## Vitrales

8

Vitrales

[illegible]

Vitrales

[illegible]



## Vitrales

**B** Poco più mosso

Vitrales

43 44 45 46 47 48 poco accel.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

B. Cl. *mf*

Bsn 1 *mf*

Bsn 2 *mf*

Hr. in F 1

Hr. in F 2

Hr. in F 3

Hr. in F 4

Tpt. in Bb 1 *mf*

Tpt. in Bb 2 *mf*

Trp. 1

Trp. 2

B. Trp.

Trb. *mf*

Timp.

Perc. 1 Cym. *mf*

To Perc. 1 B. Dr.

Perc. 2 Sus. Cym.

Perc. 3 Chimes

Cel. *mf*

Org.

Vln. I *mf* *ord.* *f* *p sub.* *mf* *poco accel.*

Vln. II *mf* *ord.* *f* *p sub.* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

D. B. *pizz. arco* *mf*

## Vitrales

The image shows a page from a musical score, likely for a symphony or concert band. It contains multiple staves for different instruments and voices. The top section includes measures 49 through 56. The music is written in a key signature of one flat (B-flat major or D minor). The tempo is marked "Tempo I".

**Instruments and Parts:**

- Vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B).
- Woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat 1 (Cl. in Bb 1), Clarinet in B-flat 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2).
- Metallics: Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), Horn in F 3 (Hn in F 3), Horn in F 4 (Hn in F 4), Trumpet in B-flat 1 (Tpt in Bb 1), Trumpet in B-flat 2 (Tpt in Bb 2), Trombone 1 (Thn 1), Trombone 2 (Thn 2), Baritone Trombone (B. Thn), Tuba (Thu), Tympani (Timp.).
- Percussion: Perc. 1 B. Dr., Perc. 2 Sus. Cym., Perc. 3 Chimes.
- Strings: Violin I (Vln I), Violin II (Vln II), Viola (Via), Violoncello (Vc.), Double Bass (D. B.).

**Lyrics:**

Lord have mer · cy.  
Christ have mer · cy.

**Dynamics and Performance Instructions:**

- ff**: fortissimo
- f**: forte
- mf**: mezzo-forte
- p**: piano
- pp**: pianissimo
- mp**: mezzo-piano
- n**: non vibrato
- v**: vibrato
- non vib.**: non vibrato
- vib.**: vibrato
- 1**, **2**: first and second endings

**Section Markings:**

- Tempo I**: Indicated at the beginning of the section.
- To Perc. 2 Cro.**: Instruction for the percussionist to change cymbals.

## Vitrales

57 58 59 60 61 62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb-1

Cl. in Bb-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tpt. in Bb-1

Tpt. in Bb-2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Trmp.

Perc. 1  
B. Dr.

Perc. 2  
Cym.

Perc. 3  
Chimes

Cym.

Org.

Vln. I

Vln. II

non vib.

Vla.

Vcl.

D. B.

# Vitrales

63 64 65 To Picc. 66

Fl. 1 *f* *pp*

Fl. 2 *pp* *f* *pp*

Ob. 1 *pp* *f* *pp*

Ob. 2 *pp* *f* *pp*

Cl. in Bb 1 *pp* *f* *pp*

Cl. in Bb 2 *pp* *f* *pp*

B. Cl. *pp* *f* *pp*

Bsn 1 *mf*

Bsn 2 *pp* *f* *pp*

Hr. in F 1 *mf* *pp*

Hr. in F 2 *mf* *pp*

Hr. in F 3 *pp*

Hr. in F 4 *pp*

Tpt. in Bb 1 *mf* *pp*

Tpt. in Bb 2 *mf* *pp*

Tbn 1 *pp* *mf*

Tbn 2 *pp* *mf*

B. Tbn *pp* *mf*

Tbn *pp* *mf*

Timp.

Perc. 1 B. Dr. *mf*

Perc. 2 Crt. *mf*

Perc. 3 Chimes *mf*

Col.

Org.

Vln I 1 *mf* *pp*

Vln I 2 *mf* *pp*

Vln II 1 *mf* *pp*

Vln II 2 *mf* *pp*

Vla. *mf* *pp*

Vcl. 1 *mf* *pp*

Vcl. 2 *mf* *pp*

D. B. *mf* *pp*

# Vitrales

67 68 69 70

Picc. *f*

Fl. 2 *pp* *f* *pp*

Ob. 1 *f* *pp*

Ob. 2 *pp* *f* *pp*

Cl. in Bb 1 *pp* *f* *pp*

Cl. in Bb 2 *mf*

B. Cl. *pp* *f* *pp*

Bsn 1 *mf*

Bsn 2 *mf*

Hrn in F 1 *pp* *mf*

Hrn in F 2 *pp* *mf*

Hrn in F 3 *mf* *pp*

Hrn in F 4 *mf* *pp*

Tpt in Bb 1 *mf* *pp* *f* *pp*

Tpt in Bb 2 *mf* *pp* *f* *pp*

Trbn 1 *pp* *mf*

Trbn 2 *pp* *mf*

B. Trbn *mf*

Trbn *mf*

Timp. *mf*

Perc. 1 B. Dr. *mf*

Perc. 2 Crt. *mf*

Perc. 3 Chimes *mf*

Cel. *f*

Org. *mf*

Vln I 1 *mf*

Vln I 2 *mf*

Vln II 1 *mf*

Vln II 2 *mf*

Vla. *mf*

Vcl. *mf*

D. B. *f*

dis. *f*

unis. *f*

Vitrales

**Allegrissimo**  $\text{♩} = 176$

71 73 74 75 76 77 78 79 80 81 82 83

Perc. 1  
B. Dr.

Perc. 2  
Crot.

Perc. 3  
Chimney

Cel.

Org.

Vln I  
ord. vib.

Vln II  
ord. vib.

Vla.

Vcl.

D. B.

Hard mallet / stick

1<sup>st</sup>

2<sup>nd</sup>

3<sup>rd</sup>

4<sup>th</sup>

5<sup>th</sup>

6<sup>th</sup>

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Vitrales

84 85 86 87 88 89 90 91 92 93 94

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hr. in F 1 *mf* *f* *ff*

Hr. in F 2 *mf* *f* *ff*

Hr. in F 3 *mf* *f* *ff*

Hr. in F 4 *mf* *f* *ff*

Tpt. in Bb 1 *ff*

Tpt. in Bb 2 *ff*

Trbn. 1 *ff*

Trbn. 2 *ff*

B. Trbn. *f* *ff*

Trbn. *f*

Timp. *f* *mf*

Perc. 1 B. Dr. *f*

Perc. 2 Cym. *mf* *f* *To Perc. 2 Sax. Cym.* *Perc. 2 Sax. Cym.*

Perc. 3 Chimes

Col. *f*

Org.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

D. B. *f*



# Vitrales

95 96 97 98 99 100 101 102 103 104 105 106

Perc.

Fl. 1

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Trbn 1

Trbn 2

B. Trbn

Trbn

Temp.

Perc. 1 B. Dr.

Perc. 2 Sus. Cym.

Perc. 3 Chimes

Col.

Org.

Vln I

Vln II

Vla.

Vcl.

D. B.

To Eng. Hn

To Perc. 1 Crst.

To Perc. 1 B. Dr.

Perc. 1 B. Dr.

# Vitrales

II. Emptiness  
Very slow, Defeated  $\text{♩} = 42$

107 109 110 111 112 113 114 115 116 117 118 119 120 121

Picc.  $ff$

Fl. 2  $ff$

Ob. 1  $ff$

Eng. Hn.  $ff$  Eng. Hn Solo *gently*  $p$   $mf$   $p$   $ppp$   $mp$

Cl. in Bb 1  $ff$

Cl. in Bb 2  $ff$

B. Cl.  $ff$

Bsn 1  $ff$

Bsn 2  $ff$

Hn in F 1  $ff$

Hn in F 2  $ff$

Hn in F 3  $ff$

Hn in F 4  $ff$

Tpt in Bb 1  $ff$

Tpt in Bb 2  $ff$

Tbn 1  $ff$

Tbn 2  $ff$

B. Tbn  $ff$

Tbn  $ff$

Timp.  $ff$

Perc. 1 B. Dr.  $ff$

Perc. 2 Bns, Cym.  $ff$

Perc. 3 Chimes

Cel.  $ff$

Org.  $ff$

Vln I  $ff$

Vln II  $ff$   $pp$

Vla.  $ff$   $pp$

Vcl.  $ff$

D. B.  $ff$

# Vitrales

129 123 **F** 125 126 127 128 129 130

Picc. *mp*

Fl. 1 *mp*

Ob. 1 *mp*

Eng. Ho. *mp*

Cl. in Bb 1 *mp*

Cl. in Bb 2 *mp*

B. Cl. *mp*

Hrn 1 *mp*

Hrn 2 *mp*

Hrn in F 1 *mp*

Hrn in F 2 *mp*

Hrn in F 3 *mp*

Hrn in F 4 *mp*

Tpt in Bb 1 *mp*

Tpt in Bb 2 *mp*

Trbn 1 *mp*

Trbn 2 *mp*

B. Trbn *mp*

Trbn *mp*

Timp. *mp*

Perc. 1 B. Dr. *mp*

Perc. 2 Bus. Cym. *mp*

Perc. 3 Chimes *mp*

Cel. *mp*

Org. *mp*

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vcl. *mp*

D. B. *mp*

*p* *f*

To Perc. 2 Tam.

brush stroke

div.

pizz.

arco

## Vitrales

This page of the musical score contains the following elements:

- Measures:** The score is divided into measures numbered 131 through 143.
- Instrumentation:** The staves include:
  - Fl. 1, Fl. 2
  - Ob. 1
  - Eng. Hn.
  - Cl. in Bb 1, Cl. in Bb 2
  - B. Cl.
  - Bsn 1, Bsn 2
  - Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4
  - Tpt in Bb 1, Tpt in Bb 2
  - Tbn 1, Tbn 2, B. Tbn, Tbn
  - Timp.
  - Perc. 1 B. Dr., Perc. 2 Tam., Perc. 3 Chimes
  - Col.
  - Org.
  - Vin I, Vin II, Vla.
  - Vc.
  - Solo 1, Solo 2, Solo 3
  - D. B.
  - Solo 3
  - gli altri
- Performance Instructions:**
  - Fl. 1:** "Solo" at measure 141.
  - Bsn 1:** "mp" at measure 134.
  - Tbn 1:** "Solo Chant like" at measure 136.
  - Col.:** "p" at measure 139.
  - Vc.:** "pizz." at measure 139.
  - Solo 1:** "p" at measure 139.
  - Solo 2:** "p" at measure 139.
  - Solo 3:** "p" at measure 139.
  - gli altri:** "p" at measure 139.
- Rehearsal Markers:** A box labeled "G" is placed above measure 134.

## 23

Vitrales

This image shows a page from a musical score, specifically measures 156 through 169. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation includes various musical symbols such as notes, rests, dynamics (e.g., pp, p), articulation marks (accents, staccato), and performance instructions like "Solo freely". The woodwind section (Flutes 1 &amp; 2, Oboes 1 &amp; 2, Clarinets in B-flat 1 &amp; 2, Bassoon 1 &amp; 2) has several entries with specific markings. The brass section (Trumpets in B-flat 1 &amp; 2, Trombones 1, 2, &amp; 3, Tuba, Timpani, Percussion 1-3, Cymbals, Organ) also features various parts, some with dynamic markings. The string section (Violins I &amp; II, Viola, Violoncello, Double Bass) is at the bottom of the page, with complex phrasing and dynamics. The overall style is that of a professional orchestral manuscript.

Vitrales

[illegible]

# Vitrales

182 183 184 185 186 187 188 To Pic. 189

Fl. 1

Fl. 2

Ob. 1 Solo *mf*

Ob. 2 *f*

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1 *pp* *mf* *pp* *mf* *mf*

Bsn 2 *pp* *mf* *pp* *mf* *mf*

Hr. in F 1 *fp* *fp*

Hr. in F 2 *fp* *fp*

Hr. in F 3 *fp* *fp*

Hr. in F 4 *fp* *fp*

Tpt. in Bb 1 *mf* con sord.

Tpt. in Bb 2 *mf* con sord.

Trp. 1

Trp. 2

B. Trp.

Trp.

Timp.

Perc. 1 Crd.

Perc. 2 Snr. Cym.

Perc. 3 Chimes

Cat.

Org.

Vln 1 *mf* *pp* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Vln II *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Vla.

Vcl.

D. B.



# Vitrales

190 191 192 193 194 195 196 197

Perc. *f* *f* *f* *f* *f* *f* *f* *f*

Fl. 2 *f* *f* *f* *f* *f* *f* *f* *f*

Ob. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Ob. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cl. in Bb 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cl. in Bb 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hr. in F 1 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Hr. in F 2 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Hr. in F 3 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Hr. in F 4 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Tpt. in Bb 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tpt. in Bb 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Trp. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Trp. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Trp. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Trp. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Timp. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc. 1 Cont. *f* *f* *f* *f* *f* *f* *f* *f*

Perc. 2 Bsn. Cym. *f* *f* *f* *f* *f* *f* *f* *f*

Perc. 3 Chimes *f* *f* *f* *f* *f* *f* *f* *f*

Cat. *f* *f* *f* *f* *f* *f* *f* *f*

Org. *f* *f* *f* *f* *f* *f* *f* *f*

Vln. 1 *f* *f* *f* *f* *f* *f* *f* *f*

Vln. 2 *f* *f* *f* *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f* *f* *f* *f*

Vcl. *f* *f* *f* *f* *f* *f* *f* *f*

D. B. *f* *f* *f* *f* *f* *f* *f* *f*

# Vitrales

198 199 200 201 202 203 204 205

Perc. *mf* *f*

Fl. 1 *mf* *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb 1

Cl. in Bb 2

B. Cl. *mf*

Bsn 1

Bsn 2

Hr. in F 1 *mf* *pp* *mf* *f* *pp* *mf* *pp*

Hr. in F 2 *pp* *mf* *pp* *pp* *mf* *pp* *mf* *pp*

Hr. in F 3 *mf* *pp* *mf* *f* *pp* *mf* *pp*

Hr. in F 4 *pp* *mf* *pp* *senza sord.* *fp* *fp* *fp* *fp* *mf* *pp* *mf* *pp*

Tpt. in Bb 1 *senza sord.* *fp* *fp* *fp* *fp* *mf*

Tpt. in Bb 2 *senza sord.* *fp* *fp* *fp* *fp* *mf*

Trm 1

Trm 2

B. Trm

Trm

Timp. *f*

Perc. 1 B. Dr. *To Perc. 1 Crot.*

Perc. 2 Bns. Cym.

Perc. 3 Chimes

Col. *f*

Org.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D. B. *unla.* *f*

# Vitrales

206 207 To Fl. 1 208 209 210 211

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Hr. in F 1

Hr. in F 2

Hr. in F 3

Hr. in F 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn 1

Tbn 2

B. Tbn

Tbn

Timp.

Perc. 1  
Cym.

Perc. 2  
Bsn. Cym.

Perc. 3  
Chimes

Ctr.

Org.

Vln 1

Vln 2

Vla.

Vcl.

D. B.

# Vitrales

212 213 214 215 216 217 [K]

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Bsn 1  
Bsn 2  
Hr. in F 1  
Hr. in F 2  
Hr. in F 3  
Hr. in F 4  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tbn 1  
Tbn 2  
B. Tbn  
Tbn  
Timp.  
Perc. 1  
Cym.  
Perc. 2  
Bsn. Cym.  
Perc. 3  
Chimes  
Cul.  
Org.  
Vln 1  
Vln 2  
Vla.  
Vcl.  
D. B.

Vitrales

219 220 221 222 223

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in B♭ 1

Tpt in B♭ 2

Tbn 1

Tbn 2

B. Tbn

Tbn

Timpani

Perc. 1  
Cym.

Perc. 2  
Snare, Cym.

Perc. 3  
Chimes

Cel.

Org.

Vin I

Vin II

Vla.

Vcl.

D. B.

# Vitrales

224 225 226 227

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Hr. in F 1

Hr. in F 2

Hr. in F 3

Hr. in F 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn 1

Tbn 2

B. Tbn

Tbn

Timp.

Perc. 1  
Cym.

Perc. 2  
Bsn. Cym.

Perc. 3  
Chimes

Cat.

Org.

Vln 1

Vln II

Vla.

Vcl.

D. B.

To Perc. 1 B. Dr.

*f*

*f*

*f*

Vitrales

228 229 230 231 232 233

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tbn 1

Tbn 2

B. Tbn

Tbn

Temp.

Perc. 1  
B. Dr.

Perc. 2  
Sus. Cym.

Perc. 3  
Chimes

Cyl.

Org.

Vln I

Vln II

Vla

Vcl

D. B.

# Vitrales

234 235 236 237 238 239 240 241 242 243

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Hr. in F 1

Hr. in F 2

Hr. in F 3

Hr. in F 4

Tpt. in Bb 1

Tpt. in Bb 2

Tru 1

Tru 2

B. Tru

Tru

Temp.

Perc. 1 B. Dr.

Perc. 2 Sus. Cym.

Perc. 3 Chimes

Col.

Org.

Vln I 1

Vln I 2

Vln II 1

Vln II 2

Vla

Vcl

D. B.

*f*

*mf*

*ff*

*uniso.*

*(non div.)*



# Vitrales

244 246 247 248 249 250 251 252

Fl. 1 *mf* *f* *f*

Fl. 2 *mf* *f* *f*

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hr. in F 1

Hr. in F 2

Hr. in F 3

Hr. in F 4

Tpt. in Bb 1

Tpt. in Bb 2

Tru. 1

Tru. 2

B. Tru.

Tru. *mf*

Temp.

Perc. 1  
B. Dr.

Perc. 2  
Bus. Cym.

Perc. 3  
Chimes

Col.

Org. *mf*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *pizz.* *arco*

Vcl. *mf* *pizz.* *arco*

D. B. *mf* *pizz.*

Vitrales

253 254 255 256 257 258

Pic.

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tbn 1

Tbn 2

B. Tbn

Tba

Temp.

Perc. 1  
B. Dr.

Perc. 2  
Snr. Cym.

Perc. 3  
Chimes

Cel.

Org.

Vin I

Vin II

Vla

Vcl.

D. B.

# Vitrales

259 260 261 262 263 264 265 266 267 *molto rall.*

Picc. *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

B. Cl. *f*

Bsn 1 *f*

Bsn 2 *f*

Hr. in F 1 *mf*

Hr. in F 2 *mf*

Hr. in F 3 *mf*

Hr. in F 4 *mf*

Tpt. in Bb 1

Tpt. in Bb 2

Tru. 1

Tru. 2

B. Tru.

Tru.

Timp.

Perc. 1  
B. Dr.

Perc. 2  
Bus. Cym.

Perc. 3  
Chimes

Cel.

Org.

Vln. I *f*

Vln. II *f*

Vla. *div.*

Vcl. *arco*

D. B. *f*

*molto rall.*

*unif.*

*arco*

Vitrales

**Trionfante**  $\text{♩} = 75$  **In Awe**  $\text{♩} = 55$

*rit.* 277

268 269 270 271 272 273 274 275 276 277 278 279

Perc. 1 *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hr. in F 1 *ff* *rip gliss.*

Hr. in F 2 *ff* *rip gliss.*

Hr. in F 3 *ff* *rip gliss.*

Hr. in F 4 *ff* *rip gliss.*

Tpt. in Bb 1 *ff*

Tpt. in Bb 2 *ff*

Trn. 1 *ff*

Trn. 2 *ff*

B. Trn. *ff*

Trn. *ff*

Timp. *ff*

Perc. 1  
B. Dr. *p* *ff*

Perc. 2  
Sus. Cym. *p* *ff* *To Perc. 2 Tam.*

Perc. 3  
Chimes

Cel. *ff*

Org. *ff*

**Trionfante**  $\text{♩} = 75$  **In Awe**  $\text{♩} = 55$

*rit.* 277

Vin. 1 *ff*

Vin. 2 *ff*

Vln. *ff*

Vcl. *ff*

D. B. *ff*